CATALOGUE

OF

THE IMPORTANT COLLECTION

OF

PICTURES IN OIL,

AND

Drawings in Water Colours,

FORMED BY THAT WELL-KNOWN AMATEUR

WILLIAM GRAHAM, ESQ.,

DECEASED,

Late of Grosvenor Place:

WHICH (*by Order of the Executors*)

Will be Sold by Auction, by

MESSRS. CHRISTIE, MANSON & WOODS,

AT THEIR GREAT ROOMS,

8 KING STREET, ST. JAMES'S SQUARE,

On FRIDAY, APRIL 2, 1886,

And following day,

And on THURSDAY, APRIL 8, 1886,

And two following days,

AT ONE O'CLOCK PRECISELY.

May be viewed Two Days preceding, and Catalogues had, at Messrs. CHRISTIE, MANSON and WOODS' Offices, 8 *King Street, St. James's Square, S.W.*

1886
Apr. 2
LoCh6
LU45596
ILAP86-D413S

CONDITIONS OF SALE.

—o—

I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

II. No person to advance less than 1*s.*; above Five Pounds, 5*s.*; and so on in proportion.

III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.

IV. The Purchasers to give in their Names and Places of Abode, and to pay down 5*s.* in the Pound, or more, in part of payment, or the whole of the Purchase-Money, *if required;* in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.

V. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two days from the Sale; Messrs. CHRISTIE, MANSON and WOODS not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in, any Lot, and making no warranty whatever.

VI. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.

VII. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the Defaulter at this Sale.

CATALOGUE.

First Day's Sale.

On FRIDAY, APRIL 2, 1886,

AT ONE O'CLOCK PRECISELY.

WATER-COLOUR DRAWINGS.

LINNELL.

1 REJECTED ADDRESSES

BATEMAN.

2 THE ROBIN

BATEMAN.

3 A GIRL READING

OTTO GEORGI.

4 THE SLAVE CARAVAN

OTTO GEORGI.

5 View of Jerusalem

OTTO GEORGI.

6 View on the Nile

J. W. NORTH.

7 The Pet Lamb

J. W. NORTH.

8 The Enchanted Glen

W. B. RICHMOND.

9 The Mill

SIR J. D. LINTON

10 The Music Lesson

F. J. SHIELDS.

11 Head of a Girl

J. W. NORTH.

12 The Hay-loft
Exhibited

E. CLIFFORD.

13 "Leal"

E. CLIFFORD.

14 Head of a Girl

W. S. BURTON.

15 Head of Helen

J. W. NORTH.

16 Head of a Girl

C. S. LIDDERDALE.

17 Stolen Fruit

S. SOLOMON.

18 Love in Autumn

J. W. NORTH.

19 The Farm Garden

J. W. NORTH.

20 The Garden of England

J. W. NORTH.

21 The Old Gate

EDOUARD FRÈRE.

22 The Crossing Sweeper

E. DUNCAN.

23 View of Southampton
Exhibited

J. W. NORTH.

24 Hoeing

DAVID COX.

25 A Landscape, with horseman

DAVID COX.

26 A Landscape, with water

J. W. NORTH.

27 An Algerian Garden

W. DYCE, R.A.

28 Virgin and Child—*monochrome drawing*
Purchased at the Artist's Sale

J. W. NORTH.

29 The Wood-gatherers
Exhibited at the Royal Gallery of Painters in Water-colours

J. W. NORTH.

30 Spring

A. LEGROS.

31 A Lake Scene

J. W. NORTH.

32 Morning

J. W. NORTH.

33 The Woodcart

Exhibited at the Royal Society of Painters in Water-colours

A. LEGROS.

34 The Fisherman—*landscape*

A. LEGROS.

35 The Miller's Wife—*landscape*

A. LEGROS.

36 The Woodcutters—*landscape*

W. HOLMAN HUNT.

37 Jerusalem at Twilight

F. WALKER, A.R.A.

38 The Lilies

Exhibited

F. WALKER, A.R.A.

39 Stobhall Garden

Exhibited

PICTURES.

DONALDSON.

40 Worship of the Ibis

SMETHAM.

41 "Ye Hypocrites, ye can discern the face of the sky"

W. S. BURTON.

42 William Tell's Son

J. BARRY, R.A.

43 Female Head

DONALDSON.

44 Procession of the Host

J. CROME.

45 Landscape

G. H. BOUGHTON, A.R.A.

46 The Swing

FORD MADDOX BROWN.

47 The Nurse

T. GAINSBOROUGH, R.A.

48 Gainsborough's Favourite Dog

G. ROMNEY.

49 Portrait of a Lady

A. HUGHES.

50 Diana and Endymion

S. SOLOMON.

51 The Guardian Angel

W. GALE.

52 Spring Flowers

W. GALE.

53 The Lover's Walk

FILIPPO CAVCANO.

54 The Escort

MRS. MERRITT.

55 Ophelia

C. N. HEMY.

56 The Sunlit Sea

E. J. COBBETT.

57 The Apple-gatherers

A. LEGROS.

58 Head of a Bishop

G. D. LESLIE, R.A.

59 The Feast of Roses

LANGE.

60 The Konigsee, Bavarian Alps

E. J. NIEMANN.

61 Greenwich

E. W. COOKE, R.A.

62 The Mouth of the Thames

J. VAN LERIUS.

63 The Golden Age

VICAT COLE, R.A.

64 A Sylvan Walk

MACGREGOR.

65 A Perthshire Scene

SIR J. REYNOLDS.

66 View from Richmond Hill

A. LEGROS.

67 A Cardinal

F. SANDYS.

68 Giroflées

W. J. WEBB.

69 The Eastern Shepherd

G. D. LESLIE, R.A.

70 The Terrace

G. D. LESLIE, R.A.

71 Willow, Willow

MISS SOLOMON, After Millais.

72 Christ in the House of His Parents

The original was exhibited in the Royal Academy, 1850, *with the motto:—*

"And one shall say unto him, 'What are these wounds in thy hands?' Then shall he answer, 'Those with which I was wounded in the house of my friends.'"—*Zechariah* xiii. 6.

J. R. HERBERT, R.A.

73 Mary at Christ's Feet

SIR F. LEIGHTON, P.R.A.

74 A Roman Lady

OLD CROME.

75 A Sea-piece

G. F. WATTS, R.A.

76 The First Whisper of Love

G. F. WATTS, R.A.

77 The Sunflower

G. F. WATTS, R.A.

78 A Venetian Nobleman

G. F. WATTS, R.A.

79 Diana and Endymion
Exhibited at the Grosvenor Gallery, 1882
Exhibited at Philadelphia, 1885
Exhibited at Birmingham, 1886

W. HOLMAN HUNT.

80 The Scapegoat
The highly finished study for the larger work

W. HOLMAN HUNT.

81 The Light of the World
"Behold I stand at the door and knock."
The highly finished study for the larger work

ARY SCHEFFER.

82 Christ and the Maries

ARY SCHEFFER.

83 The Temptation
Engraved by François

F. WALKER, A.R.A.

84 The Bathers
The celebrated work exhibited at the Royal Academy, 1864

F. WALKER, A.R.A.

85 The Sunny Thames
Etched by Waltner

F. WALKER, A.R.A.

86 The Vagrants
Etched by Waltner
Exhibited at the Royal Academy, 1868

SIR J. E. MILLAIS, R.A.

87 The Vale of Rest

This picture and the next are thus described in the catalogue of the exhibition of Millais' works in the Grosvenor Gallery this year:—

"This is one of the most important and energetically discussed works of Sir John Millais. Exhibited in 1859 with 'Spring Flowers,' otherwise called 'Apple Blossoms,' the picture evoked many questions anent its sentiment, design, and execution. From the 'Author of "Modern Painters,"' in 'Notes' on the Academy of the year, to the critics of the hour, the public heard many opinions, few of which were just, and fewer favourable.

"Less recondite in its subject than 'Spring Flowers,' 'The Vale of Rest' turns on an ancient Scottish superstition, that, when a coffin-shaped cloud is seen in the sky, it is a symbol of approaching death. The scene is the interior of a convent garden, just at sunset. Two women are in the garden, which is illuminated by the light remaining in the western sky, that stood cool and grey in the zenith, while the rigid poplars, each like 'Death's lifted forefinger,' made bars against the red, orange, and crimson of the West. The guarding wall of the enclosure is hidden by ashes and other trees filling the intervals of the loftier foliage. The rough sward is broken here and there by low hillocks of graves, and encumbered by the headstones that stand grim and sad in the waning light. One of the women is a novice, or lay-sister, who, up to her knees in a grave, is busily and vigorously throwing out large spadefuls of earth. Her coif is thrown back from her face, which is dark red with stress of labour. Upon the prostrate headstone, taken from the new-made grave, sits an elder nun holding a rosary, and with the long black of her robes sweeping the dank, coarse grass; her head is towards us, and by its expression we discover that she has seen the coffin-shaped cloud which hangs over the setting sun, and stretches a long, heavy bar of purple across a large part of the sky behind.

"'Spring Flowers' or 'Apple Blossoms' shows a group of eight girls enjoying syllabubs and cream under the flower-laden boughs of an apple orchard. Some recline, some kneel, some stand. The character of their faces and actions are varied in a very remarkable manner. The design was stated to be an allegory, and many read its meaning according to their own fancies. The motto invited various speculations. It was 'Fret not thyself because of evil doers; neither be thou envious against the workers of iniquity; for they shall soon be cut down like the grass, and wither as the green herb.'"

Exhibited at the Royal Academy, 1859; *and at the International Exhibition*, 1862

SIR J. E. MILLAIS, R.A.

88 Apple Blossoms

Exhibited at the Royal Academy, 1859

SIR J. E. MILLAIS, R.A.

89 The Blind Girl

Exhibited in the Royal Academy, 1856, *with "Autumn Leaves," and others*

Painted at Winchelsea in the previous year

End of First Day's Sale.

Second Day's Sale.

On SATURDAY, APRIL 3, 1886,

AT ONE O'CLOCK PRECISELY.

D. G. ROSSETTI.

90 STUDY OF A FEMALE HEAD

3/9m

D. G. ROSSETTI.

91 STUDY OF A FEMALE HEAD

6gn

D. G. ROSSETTI.

92 THE BLESSED DAMOZEL—*study in crayon*

39

D. G. ROSSETTI.

93 A FEMALE HEAD—*crayon—oval*

22

D. G. ROSSETTI.

94 STUDY OF A FEMALE FIGURE—*half-length*

19

D. G. ROSSETTI.

95 STUDY OF A FEMALE FIGURE—*full-length*

55

D. G. ROSSETTI.

96 The Blessed Damozel—*red chalk*

Study for the principal figure in the celebrated picture of the Blessed Damozel, which was exhibited at Burlington House, 1883

D. G. ROSSETTI.

97 Beatrice—*red chalk*

Study for the picture, No. 116

Exhibited at Burlington House, 1883

D. G. ROSSETTI.

98 Pandora—*red chalk*

38 *in.* by 26 *in.*

Study for the picture of Pandora

Date, 1869

Exhibited at Burlington House, 1883

D. G. ROSSETTI.

99 Venus Verticordia—*red chalk*

Study for the picture, No. 112

D. G. ROSSETTI.

100 Proserpine—*chalk*

D. G. ROSSETTI.

101 Love's Greeting—*panel*

D. G. ROSSETTI, 1854.

102 Meeting of Guinevere and Lancelot at the Tomb of King Arthur—*water-colour*

D. G. ROSSETTI.

103 The Rose-garden—*water-colour*

A youth kneeling in front of a lady, who is bending over and kissing him; behind a trellis-work of roses stands a figure of Love overshadowing them with his wing; in the upper left corner is a rose, on which is inscribed "Roman de la Rose."

13½ *in.* by 13½ *in.*

Signed with monogram, and dated 1864

Exhibited at Burlington House, 1883

D. G. ROSSETTI.

104 Fra Pace—*water-colour*

Small full-length figure of a monk in his cell, kneeling at a desk and engaged in painting a missal; behind him is a boy tickling a cat asleep on the monk's robe; a rose-tree is seen growing up through the floor on the right.

14 *in.* by 13 *in.*

Signed with monogram, date 1856

Exhibited at Burlington House, 1883

D. G. ROSSETTI.

105 Morning Music—*water-colour*

Small half-length figure of a girl in white drapery, the left shoulder and arm bare, seated, at her toilet; behind her, on the right, her maid is brushing her golden hair, and on the left a youth is playing on a musical instrument.

11½ *in.* by 10½ *in.*

Inscribed "Morning Music," and signed with monogram, and dated 1860

Exhibited at Burlington House, 1883

D. G. ROSSETTI.

106 How they met themselves—*water-colour*

Two lovers walking in a wood suddenly meet semblances of themselves: the lady falls, stretching out her hands for mercy, the other draws his sword, though also affrighted.

Signed, and dated 1864
11½ *in.* by 9½ *in.*
Exhibited at Burlington House, 1883

D. G. ROSSETTI.

107 Beatrice in Paradise—*water-colour*
From an early design

D. G. ROSSETTI.

108 The First Madness of Ophelia—*water-colour*

The scene represents Horatio on the left, leading away Ophelia, who is dressed in dark-blue, with flowers in her hair, while on the right the king and queen look on.

Signed with monogram, and dated April 1864
16½ *in.* by 12 *in.*
Exhibited at Burlington House, 1883

D. G. ROSSETTI.

109 The Loving Cup—*panel*

"Douce nuit et joyeux jour,
O, chevalier de bel amour."

Small half-length figure of a lady in red drapery about to drink out of a gold cup, the cover of which she holds in her left hand; diaper background, against which is fixed a row of bronze plates.

Signed with a monogram, and dated 1867
26 *in.* by 18 *in.*
Exhibited at Burlington House, 1883

D. G. ROSSETTI.

110 FRANCESCA DA RIMINI—*water-colour*

Francesca, daughter of Guido da Polenta, lord of Ravenna, was married to Lanciotto, son of Malatesta da Rimini; she, however, fell in love with her husband's brother Paolo, and the lovers being discovered by Lanciotto, he put them both to death.—*Inferno*, Cant. V.

Date, 1861

D. G. ROSSETTI.

111 BELLA E' BUONA—*panel*

Bust of a girl; three-quarter profile; grey dress; lace; sprig of ilex in her right hand, another sprig in left-hand lower corner.

Signed with monogram, and dated 1865

Inscribed in the upper right-hand corner, "*Il Ramoscello.*"

18 *in.* by 14½ *in.*

Exhibited at Burlington House, 1883

D. G. ROSSETTI.

112 VENUS VERTICORDIA—*panel*

From a sonnet by the painter, which is inscribed on the base of the frame.

Small half-length nude figure of a female, with long auburn hair, holding an apple, on which a butterfly has alighted, in her left hand, and a dart, to which clings another butterfly, in her right, and surrounded by roses and honeysuckle.

Signed with monogram, and dated 1868

26½ *in.* by 23 *in.*

Exhibited at Burlington House, 1883

D. G. ROSSETTI.

113 Ancilla Domini—*panel*

The angel Gabriel, with a lily in his hand, appears to the Virgin, who is rising from a couch.

Signed and dated, "*D. G. R.*, 1850"

28½ *in.* by 17 *in.*

Exhibited at Burlington House, 1883

D. G. ROSSETTI, 1874.

114 Marigolds

D. G. ROSSETTI.

115 Dante at the Bier of Beatrice

Illustrative of the passage in the 'Vita Nuova,' in which Dante describes his dream on the day of the death of Beatrice Portinari.

"Then Love said: 'Now shall all things be made clear:
Come and behold our lady where she lies.'
These 'wildering fantasies
Then carried me to see my lady dead.
Even as I there was led,
Her ladies with a veil were covering her;
And with her was such very humbleness
That she appeared to say, 'I am in peace.'"

The scene is a chamber of dreams, strewn with poppies, where Beatrice is seen lying on a couch, as if just fallen back in death; the winged figure of Love, in red drapery (the pilgrim Love of the 'Vita Nuova,' wearing the scallop shell on his shoulder), leads by the hand Dante, who walks conscious but absorbed, as in sleep; in his other hand Love carries his arrow pointed at the dreamer's heart, and with it a branch of apple-blossom: as he reaches the bier, Love bends for a moment over Beatrice with the kiss which her lover has never given her; while the two green-clad dream ladies hold the pall full of may-bloom suspended for an instant before it covers her face for ever; on either side of the recessed couch two open passages lead to staircases, in each of which a bird is seen flying, of the same glowing hue as the figure of Love—the emblems of his presence filling the house; through the openings, and above where the roof also lies open, bells are tolling for the dead; and beyond, in the distance, is the outer world of reality—the city of Florence, which, as Dante says, "sat solitary" for his lady's death; over all, the angels float upwards, as in his dream, "having a little cloud in front of them."

This picture repeats on a somewhat smaller scale the picture in the possession of the Corporation of Liverpool; but the two subjects of the predella do not occur in the larger picture. These subjects are (1) Dante crying out in his dream; and (2) Dante recounting his dream.

Signed and dated, "*D. G. Rossetti*, 1880"

D. G. ROSSETTI.

116 Beata Beatrice

Intended to illustrate symbolically the death of Beatrice as treated in the 'Vita Nuova.'

Half-length life-size figure of Beatrice in a trance, seated at a gallery overlooking the city of Florence; in front of her is a sun-dial, which points to the hour of her departure; a crimson bird is bearing to her the poppy, emblem of the sleep of death; Dante and the Angel of Love are depicted watching in the background.

Predella beneath bears the inscription, "*Veni Sponsa di Libano, Mart.* 31, 1300."

Date, 1872

D. G. ROSSETTI.

117 La Ghirlandata

Half-length figure of a girl, in green, seated, surrounded by flowers, playing a musical instrument; head of an angel seen on either side.

Signed and dated, "*D. G. Rossetti,* 1877"

45½ *in. by* 34½ *in.*

Exhibited at Burlington House, 1883

D. G. ROSSETTI.

118 Found

"I remember the kindness of thy youth,
And the love of thy betrothal."

The scene is laid at early dawn near one of the bridges over the Thames. In the foreground is the figure of a girl crouching by a wall, and a young countryman in a smock grasping her by the hand; near them a cart, in which is a calf.

Begun 1853, *touched upon at various dates afterwards*

36 *in.* by 31½ *in.*

Exhibited at Burlington House, 1883

D. G. ROSSETTI.

119 MARIANA—*canvas*

From Shakespeare's 'Measure for Measure,' act iv. scene 1.
Three-quarter figure of a lady in a blue robe, seated to right, engaged in embroidery; beside her stands her page playing on a lute, and singing the song from the play, beginning,

"Take, O take those lips away,
That so sweetly were forsworn."

Signed with monogram, and dated 1870
43 *in.* by 35 *in.*
Exhibited at Burlington House, 1883

J. M. WHISTLER.

120 A NOCTURNE IN BLUE AND SILVER
Exhibited at the Grosvenor Gallery, 1877

C. STANFIELD, R.A.

121 A LANDSCAPE, with buildings

C. STANFIELD, R.A.

122 A SEA-PIECE: MOONLIGHT

C. STANFIELD, R.A.

123 THE CLIFFS OF DOVER

C. STANFIELD, R.A.

124 DOVER

C. STANFIELD, R.A.

125 A BURNING SHIP

C. STANFIELD, R.A.

126 A RIVER SCENE, with boats

C. STANFIELD, R.A.

127 A River Scene

P. DE WINT.

128 The Windmill

J. M. W. TURNER, R.A.

129 On the Rhine

J. M. W. TURNER, R.A.

130 A Landscape

J. M. W. TURNER, R.A.

131 Lake of Lucerne

J. M. W. TURNER, R.A.

132 A Swiss Lake

E. BURNE JONES, A.R.A.

133 Head of a Girl—*pencil*

E. BURNE JONES, A.R.A.

134 The Princess Sabra—*pencil*

E. BURNE JONES, A.R.A., 1878.

135 The Sibyl of Tibur—*water-colour*

E. BURNE JONES, A.R.A., 1864.

136 A Lament

E. BURNE JONES, A.R.A., 1862.

137 Fair Rosamond—*water-colour*

E. BURNE JONES, A.R.A., 1860.

138 A Landscape—*water-colour*

E. BURNE JONES, A.R.A.

139 A Sibyl

E. BURNE JONES, A.R.A.

140 The Sorceress

E. BURNE JONES, A.R.A., 1863.

141 Zephyrus and Psyche—*water-colour*

E. BURNE JONES, A.R.A., 1864.

142 The Choristers—*water-colour*

E. BURNE JONES, A.R.A., 1861.

143 King René's Honeymoon

E. BURNE JONES, A.R.A.

144 The Garland

Three subjects in one frame

E. BURNE JONES, A.R.A.

145 The Garland

The companion

E. BURNE JONES, A.R.A.

146 The King's Wedding—*painted on vellum*

E. BURNE JONES, A.R.A., 1870.

147 St. Cecilia—*water-colour*

E. BURNE JONES, A.R.A.

148 Pygmalion

Signed, and dated 1871

E. BURNE JONES, A.R.A., 1865.

149 Cupid and Psyche—*water-colour*

E. BURNE JONES, A.R.A.

150 Chaucer's Vision of Good Women—*water-colour*

E. BURNE JONES, A.R.A.

151 An Angel—*water-colour*

Exhibited at the Grosvenor Gallery, 1883

E. BURNE JONES, A.R.A.

151a The Song of Solomon—*a cartoon*

E. BURNE JONES, A.R.A., 1870.

152 Garden of the Hesperides—*water-colour*

E. BURNE JONES, A.R.A., 1865.

153 Chant d'Amour—*water-colour*

First design for No. 163

E. BURNE JONES, A.R.A.

154 Love disguised as Reason—*water-colour*

E. BURNE JONES, A.R.A., 1870.

155 Danaë's Tower—*on panel*

E. BURNE JONES, A.F.A., 1869.

156 St. Agnes, St. Dorothea, and St. Barbara

E. BURNE JONES, A.R.A., 1877.

157 St. George
Exhibited at the Grosvenor Gallery

E. BURNE JONES, A.R.A., 1867.

158 Green Summer

E. BURNE JONES, A.R.A.

159 Venus' Mirror
First design of the subject

E. BURNE JONES, A.R.A., 1880.

160 The Feast of Peleus—*panel*

E. BURNE JONES, A.R.A., 1875.

161 The Days of Creation—*six panels*
Exhibited at the Grosvenor Gallery, 1877
Exhibited at Birmingham, 1885

E. BURNE JONES, A.R.A.

162 Laus Veneris

Exhibited at the Grosvenor Gallery, 1878

E. BURNE JONES, A.R.A.

163 Chant d'Amour

"Hélas! je sais un chant d'amour
Triste ou gai tour a tour."—*Refrain, Breton Song.*

Exhibited at the Grosvenor Gallery, 1878

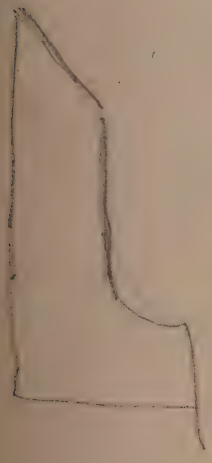
Exhibited at Birmingham, 1885

E. BURNE JONES, A.R.A.

164 King Cophetua and the Beggar Maid—*cartoon for the picture which was exhibited at the Grosvenor Gallery*, 1885

165 A Grand Piano, by Broadwood; constructed for Mr. Graham in 1885, on the same model as the piano painted by Mr. Burne Jones which was exhibited at the International Exhibition of Musical Instruments, 1885.

The decorations of the Case were designed and executed by Miss Kate Faulkner.



End of Second Day's Sale.

Third Day's Sale.

On THURSDAY, APRIL 8, 1886,

AT ONE O'CLOCK PRECISELY.

UNKNOWN.

167 The Virgin and Child

EARLY FLORENTINE SCHOOL.

168 The Virgin and Child, and St. John

UNKNOWN.

169 The Virgin and Child

UNKNOWN.

170 The Marriage of St. Catherine

SCHOOL OF FRA ANGELICO.

171 A Legendary Subject

FLORENTINE SCHOOL.

172 The Labour of Ulysses: from a Cassone

A. BALDOVINETTI.

173 The Virgin and Child, with three angels

EARLY VENETIAN SCHOOL.

174 The Virgin and Child—*tempera*

UMBRIAN SCHOOL.

175 The Virgin and Child, with St. John

SCHOOL OF CIMABUE.

176 The Saviour Crowning the Virgin

FLORENTINE SCHOOL.

177 The Virgin and Child

PADUAN SCHOOL.

178 St. Anthony of Padua, with Angels

UNKNOWN.

179 A Miracle: vision of a dying saint

UNKNOWN.

180 The Coronation of the Virgin—*gold ground*

CIMA DA CONEGLIANO.

181 The Resurrection

Exhibited at Burlington House, 1885

UNKNOWN.

182 Scenes from the Life of St. Jerome

UNKNOWN.

183 The Virgin and Child—*gold ground*

SANTI DI TITO.

184 The Drummer-boy

VINCENZO FOPPA.

185 Portrait of a Young Man

FLORENTINE SCHOOL.

186 Portrait, in a fur cap

UNKNOWN.

187 Portrait of a Gentleman

PIERO DELLA FRANCESCA.

188 A Monk

SCHOOL OF FORLI.

189 Two Portraits: a man and his wife

G. CAROTTO.

190 St. Jerome

SCHOOL OF MANTEGNA.

191 Portrait of a Lady, in profile

FLORENTINE SCHOOL.

192 Portrait of a Man, seated

FLORENTINE SCHOOL.

193 Portrait of a Lady, pink dress

J. DE MABUSE.

194 Portrait of a Knight of the Golden Fleece

SCHOOL OF HOLBEIN.

195 Portrait of a Woman: a false prophetess

HOLBEIN SCHOOL.

196 A Portrait

SCHOOL OF A. DURER.

197 Portrait of a Lady

A. BORGOGNONE.

198 Portrait of P. Beroaldus

Head of a man; profile on the left, dressed in black cap and close-fitting black habit, with narrow white collar; long full red hair.

Exhibited at Burlington House, 1885

LORENZO COSTA.

199 Portrait of a Youth

With long dark hair and close-fitting black cap; dark purple habit; landscape with hills and water in the background.

Exhibited at Burlington House

D. GHIRLANDAJO.

200 Portrait of a Lady

UNKNOWN.

201 Lucrezia del Fede

ROMAN SCHOOL.

202 The Virgin and Child

L. VIVARINI.

203 The Virgin and Child

NERO DI BICCI.

204 The Virgin and Child, and Saints

SCHOOL OF VIVARINI.

205 The Virgin and Child

The Virgin seated, holding the Infant Jesus; in her left hand an open book; two angels in white bear a crown over her head.

B. PINTURICCHIO.

206 The Adoration of the Magi

The Virgin sits under ruined architecture, with St. Joseph in red beside her.

COSIMO ROSSELLI.

207 The Crucifixion

In the centre the Crucifixion, with Mary Magdalene kneeling at the foot of the Cross; on the left the Virgin; on the right St. John in pink; St. Francis of Assisi and another saint.

PADUAN SCHOOL.

208 The Agony in the Garden

COSIMO TURA.

209 The Flight into Egypt

The Virgin sits on the ass, holding the Infant; on the right St. Joseph in red walks beside her.

Exhibited at Burlington House, 1875

B. VIVARINI.

210 The Virgin and Child

The Virgin sits under a red canopy, holding the Infant; on each side of her is a distant landscape; two figures on the right.

BALDASSARE DA FORLI.

211 The Adoration of the Magi

GERMAN SCHOOL.

212 The Holy Family

The Virgin seated in the centre beside St. Joseph, reading; right and left two angels stand playing musical instruments; in the right corner sits an ape eating an apple.

A. BORGOGNONE.

213 The Annunciation—*large canvas—in two parts*

The Virgin seated in architecture, reading a book, St. Gabriel in red bearing a lily.

MORETTO.

214 The Meeting of the Virgin Mary and St. Elizabeth

DUTCH SCHOOL.

215 A Lady in Pink

PIERO DI COSIMO.

216 The Triumph of Chastity

SCHOOL OF D. GHIRLANDAJO.

217 Scenes from the Life of St. John the Baptist

JACOPO CASENTINO.

218 The Virgin and Child, and four Angels—*gold ground*

GIROLAMO DEL PACCHIA.

219 The Annunciation—*in two compartments—double panel*

On the left, the angel enters in green; on the right, the Virgin sits against a gold curtain.

SCHOOL OF MURANO.

220 Two Saints—*gold ground*

LORENZO DI BICCI.

221 The Virgin and Child, and two Donors
Exhibited at Burlington House, 1884

EARLY VENETIAN.

222 The Crucifixion—*gold ground*

SCHOOL OF MANTEGNA.

223 The Entombment—*tempera*

SCHOOL OF SIENA.

224 An Altar-piece: in numerous compartments, with predella

CESARE DA SESTO.

225 A Female Head

ANDREA SOLARIO.

226 Portrait of a Nobleman

BACCIO BANDINELLI.

227 Portrait of Macchiavelli

BART. VIVARINI.

228 The Virgin and Child
Signed B. Vivarini

SCHOOL OF BENOZZO GOZZOLI.

229 Adoration

SCHOOL OF POLLAJUOLO.

230 The Virgin and Child, and St. John

MATTEO BALDUCCI.

231 The Rape of Europa—*octagonal*

J. SCHORYL.

232 The Virgin and Child

GASPAR CRAYER.

233 A Pieta

FLORENTINE SCHOOL.

234 The Four Italian Poets and their Patrons

B. LANINI.

235 The Virgin and Child

GERMAN SCHOOL.

236 The Virgin and Child

FLORENTINE SCHOOL.

237 The Last Supper

FLORENTINE SCHOOL.

238 Susannah and the Elders

SCHOOL OF BOTTICELLI.

239 The Virgin and Child

The Virgin, with an open book in front of her, raises the Infant Jesus with both arms to kiss her.

COSIMO ROSSELLI.

240 The Virgin and Child

The Virgin sits on a blue spangled ground, with a red and gold canopy; two angels on either side; at her feet are grass and flowers and three stone urns.

DOM. BECCAFUMI.

241 Three Subjects for a Predella: The Presentation, The Salutation, and The Adoration

Exhibited at Burlington House, 1884

SCHOOL OF DOM. GHIRLANDAJO.

242 The Virgin Mary and St. Elizabeth

DOMENICO CARNOVALE.

243 A Roman Emperor

This is one of a decorative series.

FLORENTINE SCHOOL.

244 The Virgin and Child—*circular*

The Virgin seated, holds the Infant, who grasps a pomegranate; St. John lifts both hands in adoration.

FLORENTINE SCHOOL.

245 Trojan Scenes

In two compartments.

SCHOOL OF MANTEGNA.

246 Processions—*monochrome*

GIROLAMO DA SANTA CROCE.

247 The Holy Family

In the centre sits the Virgin with the Infant Jesus; on the right St. Catherine with her wheel; on the left St. Dominic.

Exhibited at Burlington House, 1885

FRA BARTOLOMMEO.

248 The Virgin and Child

BASTIANO MAINARDI.

249 The Virgin and Child, St. John, and two Angels—*panel, upright*

The Child grasps St. John's Cross; the Virgin in a blue mantle with yellow drapery.

SCHOOL OF GHIRLANDAJO.

250 The Virgin and Child—*panel, circular*

Seated in the centre of a landscape; the Child lays its left hand on the Virgin.

From the Castelbarco Collection, Milan

FLORENTINE SCHOOL.

251 A Girl with a Squirrel

Standing, in a pink gown, in a landscape.

RIDOLFO GHIRLANDAJO.

252 The Virgin and Child, St. Joseph, and St. John—*circular panel*

G. PACCHIAROTTI.

253 Venus Reclining, with Cupids

LORENZO DI CREDI.

254 The Virgin, Child, and Angels

DOM. GHIRLANDAJO.

255 An Altar-piece: The Virgin and Child, two Saints, and two Bishops

ANTONIO POLLAJUOLO.

256 Portrait of Clarice Orsini

A lady in red velvet, with high and richly ornamented head-dress; on the left a window, through which is seen a landscape with water and mountains.

Exhibited at Burlington House, 1879

MASACCIO.

257 The Virgin and Child, with six Saints

Exhibited at Burlington House, 1884

BERNARDINO FUNGAI DA SIENA.

258 The Virgin and Child

The Virgin, surrounded by cherubs, sits in the midst of a landscape.

Exhibited at Burlington House, 1879

BARTOLOMMEO VIVARINI.

259 The Death of the Virgin

The Virgin lies on a bier in the midst of a rocky landscape, surrounded by the Apostles; above, the Deity, encircled by cherubs.

From Lord Northwick's Collection

Exhibited at Burlington House, 1885

FRANCESCO FRANCIA.

260 St. Francis—*blue ground—fresco*

Exhibited at Burlington House, 1879

FILIPPO LIPPI.

261 The Virgin and Child, and two Angels—*gold ground—panel*

28½ *in.* by 21½ *in.*

Exhibited at Burlington House, 1875

PIERO DELLA FRANCESCA.

262 Portrait of a Woman—La Bella Simonetta—*panel*

In profile turned to left, with a string of coral round her throat.

Exhibited at Burlington House, 1879

DOM. GHIRLANDAJO.

263 PORTRAIT OF COUNT SASSETTO AND HIS SON—*panel*

The boy in a red cap looks up at his father dressed in red; sea and mountains in the background

29½ *in.* by 20½ *in.*

Exhibited at Burlington House, 1875

DOM. GHIRLANDAJO.

264 THE VIRGIN AND CHILD, ST. JOHN, AND TWO ANGELS—*panel*

The Child in the centre of the picture turned to left takes a pomegranate from one of the angels; the Virgin and angel both caress St. John.

Exhibited at Burlington House, 1879

End of Third Day's Sale.

Fourth Day's Sale.

On FRIDAY, APRIL 9, 1886,

AT ONE O'CLOCK PRECISELY.

VENETIAN SCHOOL.

265 THE ANNUNCIATION

SCHOOL OF MICHELANGELO.

266 THE BAPTISM OF CHRIST

SCHOOL OF GIORGIONE.

267 THE ENTOMBMENT

CESARE DA SESTO.

268 THE VIRGIN AND CHILD

VENETIAN SCHOOL.

269 THE MASSACRE OF THE INNOCENTS

G. POUSSIN.

270 A PROCESSION OF BACCHANALS

VENETIAN SCHOOL.

271 Scene from 'Orlando Furioso'

VENETIAN SCHOOL.

272 Scene from 'Orlando Furioso'

VENETIAN SCHOOL.

273 Scene from 'Orlando Furioso'

VENETIAN SCHOOL.

274 The Supper at Emmaus

GIOVANNI DA UDINE.

275 A Saint, with open book

J. PALMA IL GIOVANE.

276 The Adoration of the Shepherds

MILANESE SCHOOL.

277 St. Catherine and two Angels

BART. SCHIDONE.

278 St. Sebastian

SCHOOL OF BONIFAZIO.

279 The Holy Family, with two Saints

JACOPO BASSANO.

280 St. John the Baptist

VENETIAN SCHOOL.

281 A Sketch

GIROLAMO ROMANINO.

282 The Virgin and Child

The Virgin holds the Infant upright on a slab in front of her; looks through a window; wooded landscape, with mountain.

GAUDENZIO FERRARI.

283 Four Doctors

A. BALDOVINETTI.

284 The Virgin and Child, with Angels

MARCO BASAITI.

285 The Circumcision

The Virgin and St. Joseph present the Infant on a table to the high-priest with attendants.

B. ZENALE.

286 The Virgin and Child

SCHOOL OF FRA ANGELICO.

287 The Annunciation

SCHOOL OF BARTOLOMMEO.

288 The Virgin and Child

SCHOOL OF SIGNORELLI.

289 The Virgin and Child—*circular*

B. PINTURICCHIO.

290 An Evangelist and two Saints

SCHOOL OF PERUGINO.

291 The Virgin, Child, and St. John—*circular*

SCHOOL OF ANDREA DEL SARTO.

292 The Virgin and Child, with St. Catherine, and St. John

SCHOOL OF ANDREA DEL SARTO.

293 The Holy Family

A. BALDOVINETTI.

294 The Virgin and Child, with St. John, and Angels

SCHOOL OF PAOLO UCCELLO.

295 A Procession of Horse and Foot Soldiers

FRANCESCO MOLA.

296 A Female Saint, with Angels gathering Palms

EARLY GERMAN.

297 Via Dolorosa

GERMAN.

298 The Virgin and Child

RUBENS.

299 A Sketch

EARLY GERMAN.

300 St. Peter on the Water

Our Lord standing on the shore beckons to St. Peter, who is walking on the waves; in the right a group sit eating round a fire.

MARTIN DE VOS.

301 The Annunciation

The Virgin stands against a red curtain; St. Gabriel enters, bearing a scroll on the left.

A. BRONZINO.

302 Portrait of a Lady

NORTH ITALIAN.

303 The Burial of a Saint, with Monks and Choristers

EARLY PADUAN.

304 The Virgin and Child, and numerous Angels

GIAN. PETRINO.

305 The Virgin and Child—*green background*

J. B. FRANCK.

306 The Prodigal's Return

CIMA DA CONEGLIANO.

307 The Baptism of Christ

EARLY ITALIAN.

308 The Virgin and Child, with four Saints, and two Angels

EARLY ITALIAN.

309 The Virgin and Child, and two Angels—*circular*

AGNOLO GADDI.

310 The Adoration of the Kings

TADDEO GADDI.

311 Angels adoring the Trinity and the Virgin

EARLY ITALIAN.

312 The Virgin and Child, and four Saints

EARLY ITALIAN.

313 The Virgin and Child, and two Angels, crimson wings

CIMABUE.

314 A Pieta—*lunette—gold ground*

CIMABUE.

315 Salvator Mundi

B. MONTAGNA.

316 The Angel of the Annunciation—*panel*

Advancing to the right; wears a crimson robe and eagle's wings; in a landscape; lake and hills in the background.

Exhibited at Burlington House, 1877

TADDEO GADDI.

317 The Descent from the Cross—*gold ground*

The Virgin, at the foot of the Cross, holds the dead Christ on her knees; St. Mary Magdalene lamenting, with raised arms and long hair; disciples and holy women around; grey rocks behind.

EARLY FLORENTINE.

318 A Triptych: The Virgin and Child, with Saints

Exhibited at Burlington House, 1885

G. SCHIAVONE.

319 The Virgin and Child—*panel—gold ground*

In the centre the Virgin sits with the Infant; above are two cherubs with red wings, from which depend branches of apples and flowers.

Exhibited at Burlington House, 1885

CIMABUE.

320 The Resurrection—*lunette*

A. BALDOVINETTI.

321 The Virgin and Child, St. John, and Angels—*panel*

The Child lies to the left on flowers; above Him, St. John, with the axe appearing beside him; on the right, two angels—one bearing a lily; the eye of a third is visible between the two; in the background, a grove of rare trees, with a flight of steps; left and right, a pelican devouring a snake.

Exhibited at Burlington House, 1879

FRANCESCO BIANCHI.

322 THE ENTOMBMENT—*panel*

In the centre is seated the Virgin with the dead Christ on her knees; a youthful St. John supports His head, and St. Mary Magdalene kisses His feet; Mary and Joseph of Arimathea behind with instruments of the Passion; in the background a saint kneels before a crucifix.

Exhibited at Burlington House, 1884

GIROLAMO DA SANTA CROCE.

323 THE RESURRECTION

In the centre our Lord stands on the lid of the tomb holding a banner; two angels in blue stand on the edge of the tomb; on the left Mary Magdalene.

Exhibited at Burlington House, 1885

UNKNOWN.

324 THE ANNUNCIATION, ARCHITECTURE, AND LANDSCAPE

SCHOOL OF MANTEGNA.

325 THE CRUCIFIXION—*panel*

In the centre Christ crucified; on the left St. John, with clasped hands, turns to the Virgin swooning in a group of women; on the right a company of soldiers.

Exhibited at Burlington House, 1885

MASACCIO.

326 THE MADONNA AND CHILD

The Virgin seated against a brocaded curtain nursing the Infant Christ.

Exhibited at Burlington House, 1884

SQUARCIONE.

327 THE VIRGIN AND CHILD, AND ST. HUBERT

The Virgin is seated with the Infant on a cushion; in the right corner St. Hubert kneels.

Exhibited at Burlington House, 1884

B. BUTTINONE.

328 The Virgin and Child, with Angels

The Virgin is seated on a raised throne with the Infant Jesus, surrounded by four angels playing musical instruments; her cloak is clasped and studded with gems.

Exhibited at Burlington House, 1885

PAOLO UCCELLO.

329 A Roman Triumph

In the centre a man in armour is borne under a canopy, drawn by two white horses, and surrounded by figures on foot and horseback; a banner, with Roman device, is borne in front; landscape beyond.

CIMA DA CONEGLIANO.

330 Scenes from the Life of the Virgin

In three compartments, divided by architecture; in the centre the Sposalizio; on the left the presentation of the Virgin; on the right the Annunciation.

Exhibited at Burlington House, 1879

CARLO CRIVELLI.

331 The Virgin and Child—*gold ground*

The Virgin is seated in an alcove, dressed in rich golden robes, holding the Infant, who stands upright on her knee with outstretched arms.

Exhibited at Burlington House, 1875

SQUARCIONE.

332 The Virgin and Child

Exhibited at Burlington House, 1879

GENTILE DA FABRIANO.

333 The Adoration of the Magi—*panel*

On the extreme right the Virgin is seated holding the Infant; beside her St. Joseph examining one of the offerings. One of the kings, having cast his crown on the ground, kneels in adoration; behind him other worshippers with attendants on foot and horseback; among them a dwarf.

Exhibited at Burlington House, 1877

GIOTTO.

334 St. John the Baptist, and another Saint: fragment of an altar-piece—*panel—gold ground*

St. John the Baptist and another saint in adoration.

Exhibited at Burlington House, 1879

LUCA SIGNORELLI.

335 The Crucifixion: a fragment—*panel*

A man in red leans from a ladder, addressing those below; on the right is a soldier on horseback.

Exhibited at Burlington House, 1877

FRA ANGELICO.

336 Martyrdom of SS. Cosmo and Damian—*panel*

Represented with three other saints bound in the midst of flames, which leaving them unhurt have already overcome some of the guards.

Exhibited at Burlington House, 1877

FLORENTINE SCHOOL.

337 The Annunciation—*panel*

The Virgin is seated in an arcade, reading; an angel kneels on the left; landscape behind.

RAZZI.

338 The Virgin and Child, St. Joseph, and St. Anne

SANDRO BOTTICELLI.

339 The Annunciation—*panel*

The Virgin seated in a doorway in a corridor, along which the Angel advances with a lily in his left hand; a landscape on the left, in which is seen Tobit and the Angel.

Exhibited at Burlington House, 1877

FILIPPO LIPPI.

340 The Virgin and Child, and three Angels—*panel, upright*

The Virgin on the right wears a pink dress; the upper border of her dress and the border of her cloak richly ornamented with pearls. On the right an angel dressed in white supports the Child on a marble slab in front.

DOM. BECCAFUMI.

341 The Holy Family—*panel, circular*

The Virgin seated with the Infant Jesus; on the right St. Anne; on the left St. John.

LORENZO COSTA.

342 The Entombment—*blue ground*

Christ supported by two angels.

BENOZZO GOZZOLI.

343 The Virgin and Child, two Saints, and five Angels

Exhibited at Burlington House, 1885

FLEMISH SCHOOL.

344 Judith and Her Nurse

Exhibited at Burlington House, 1885

UNKNOWN.

345 Count Bevelaqua, Governor of Modena

SCHOOL OF CRIVELLI.

346 A Bishop, with book and candle

REMBRANDT.

347 Philip Baptizing the Eunuch

The engraved picture

FLORENTINE SCHOOL.

348 Portrait of a Lady

Portrait of a lady; full face; in a low bodice; a chain and locket round her neck; green and gold coif in her hair.

QUENTIN MATSYS.

349 A Roman Crowd—*probably a fragment of a Crucifixion*

Jews and Roman soldiers gesticulating.

Exhibited at Burlington House, 1884

GERMAN SCHOOL.

350 The Annunciation

WOHLGEMUTH.

351 Mater Dolorosa

Exhibited at Burlington House, 1884

SIR ANTONIO MORE.

352 Portrait of a Lady—*panel*

Standing; dark dress; small white ruff; large gold embroidered head-dress; long gold chain round her neck; hands clasped.

Exhibited at Burlington House, 1877

SCHOOL OF ANDREA DEL SARTO.

353 Portrait of a Woman

A lady in light-toned draperies holds a book in both hands.

CARLO CRIVELLI.

354 Head of a Monk

DOM. GHIRLANDAJO.

355 Portrait of a Lady

IL GRECO.

356 The Daughter of the Artist

GIAM. BATT. ZELOTTI.

357 Head of a Girl

ROMAN SCHOOL.

358 A Massacre of Nobles

VENETIAN SCHOOL.

359 Portrait of a Pope

Exhibited at Burlington House, 1885

PALMA VECCHIO.

360 The Virgin and Child

MARCO DA OGGIONE.

361 The Virgin and Child, St. John, and St. Joseph, in a garden

Exhibited at Burlington House, 1885

B. ZENALE.

362 An Archbishop, with Monks kneeling

VINCENZO FOPPA.

363 The Raising of Lazarus—*fresco*

SCHOOL OF L. DA VINCI.

364 Mona Lisa

This is similar in subject and treatment to the well-known picture in the Louvre

MILANESE SCHOOL.

365 The Virgin and Child—*fresco*

The Virgin is seated with the Infant on her lap; both are looking downwards, the Infant raises one finger.

Exhibited at Burlington House, 1885

CESARE DA SESTO.

366 The Magdalene

Female head draped in pink; her right hand holds a vase.

BERNARDINO LUINI.

367 The Circumcision in the Temple

BERNARDINO LUINI.

368 Christ among the Doctors

BERNARDINO LUINI.

369 Three Angels—*panel—probably the lunette of an Adoration*

In attitudes of adoration, looking downwards.

BERNARDINO LUINI.

370 The Celestial Minstrel—*panel*

A youthful angel seated against a wall, playing the violin; in blue, with transparent muslin drapery.

ANDREA SALAINO.

371 La Bella

A woman, undraped, seated in front; her arms crossed on the arm of a chair; holds with left hand one end of purple drapery, which passes round her chair; her hair is richly plaited; background a plum tree.

Exhibited at Burlington House, 1879

From the Duke of Litta's Collection

ANDREA SOLARIO.

372 The Virgin and Child—*circular*

The Virgin seated under a tree, nurses the Child, who lies on a green cushion; she is dressed in dark red with white drapery on her head, landscape with water behind. There is a similar picture in the Louvre attributed to Lionardo.

Engraved

BERNARDINO LUINI.

373 THE VIRGIN AND CHILD—*panel*

The Virgin seated with the Infant lying on her lap, catching her gown with both hands; background, a great rock, with flowers and cyclamen growing on it.

Exhibited at Burlington House, 1884

MURILLO.

374 A LANDSCAPE, WITH FIGURES

Figures on horseback and foot proceeding along a road towards a castle seen on the top of a lofty hill to the right.

Exhibited at Burlington House, 1877.

NICOLAS POUSSIN.

375 A CLASSICAL LANDSCAPE

A rocky and wooded landscape; with two figures in the foreground; another on the left, and sheep in the distance.

Exhibited at Burlington House, 1877

CLAUDE LORRAINE.

376 A CLASSICAL LANDSCAPE

On the right, a lofty hill surmounted by a temple; groups of figures on the hill-side; below, a stream, with swans.

From the Wynn Ellis Collection

Exhibited at Burlington House, 1879

End of Fourth Day's Sale.

Fifth Day's Sale.

On SATURDAY, APRIL 10, 1886,

AT ONE O'CLOCK PRECISELY.

P. F. BISSOLO.

377 The Circumcision

PARMEGIANINO.

378 The Virgin and Child, with Saints

SCHOOL OF BONIFAZIO.

379 Two Girls—probably a fragment

In a circular landscape, with an old man beside them conversing.

GIULIO ROMANO.

380 David and Goliath

In the centre of a landscape, David standing on the prostrate giant; armies surround them on either side.

BONIFAZIO.

381 The Meeting of Jacob and Esau

MORONE.

382 Portrait of a Man, in white vestments

SCHOOL OF BRESCIA.

383 Portrait of a Nobleman

UNKNOWN.

384 Head of a Girl, with Flowers

N. POUSSIN.

385 Architecture and Figures

PALMA VECCHIO.

386 A Lady crowned with Bay

P. VERONESE.

387 St. Mark and other Saints

VENETIAN SCHOOL.

388 A Lady, with Basket of Flowers

A. BRONZINO.

389 Portrait of a Man, in black dress

PARIS BORDONE.

390 Portrait of a Nobleman, ermine robe

MORANDO.

391 Portrait of a Lady, with fair hair: MDXII.

VENETIAN SCHOOL.

392 Palma's Daughter, in widow's dress

VENETIAN SCHOOL.

393 Portrait of a Lady, in rich dress

VENETIAN SCHOOL.

394 Portraits of a Gentleman and His two Sons

VENETIAN SCHOOL.

395 Portrait of a Man, in crimson dress

BERNARDINO LUINI.

396 A Saint: half-length figure with a rod

PALMA VECCHIO.

397 Portrait of a Lady

A lady in a low square-cut dress, with fair hair, and a chain round her neck.

SANTI DI TITO.

398 Portrait of Himself

PARIS BORDONE.

399 Portrait of a Man

Full face; in black habit with white facings.

MORETTO.

400 Portrait of a Man

UNKNOWN.

401 Portrait of a Man

Full face and long straight hair; in armour; a dark curtain on the right; a landscape, with buildings in the background.

JACOPO BASSANO.

402 A Village Procession

LORENZO LOTTO.

403 The Judgment of Midas

MORALES.

404 Mater Dolorosa—*gold ground*

SALVATOR ROSA.

405 Soldiers Gambling

MURILLO.

406 The Miracle of St. Domenic

ZURBARAN.

407 St. Philip

JUAN DE VALDEZ.

408 The Assumption of the Virgin

SPANISH SCHOOL.

409 Portrait of a Child

A girl stands in a plumed hat, holding a pigeon in both arms.

SPANISH SCHOOL.

410 Neri refusing St. Filippo a Cardinal's Hat

SPANISH SCHOOL.

411 The Virgin and Child—*yellow ground*

The Virgin in pink, holds up the Infant Jesus, who is dancing on her lap.

ZURBARAN.

412 Hippocrates

ZURBARAN.

413 Galen

BERNARDINO PORDENONE.

414 The Duchess of Modena and Family

Exhibited at Burlington House, 1885

SCHOOL OF FERRARA.

415 Diana and the Fishermen

Exhibited at Burlington House, 1885

DOM. CAMPAGNOLA.

416 A Mythological Subject

Formerly in the Duke of Hamilton's Gallery

DOSSO DOSSI.

417 Circe and her Lovers

JACOPO DA PONTORMO.

418 The Virgin and Child

UNKNOWN.

419 A Canon Singing

Exhibited at Burlington House, 1885

BONIFAZIO.

420 The Last Supper

MORETTO.

421 The Virgin Protectress

JACOPO BASSANO.

422 The Adoration of the Magi

PAOLO VERONESE.

423 The Presentation to the Virgin of Paolo Veronese's Family

SCHOOL OF PAOLO VERONESE.

424 Esther and Ahasuerus—*fresco*

SCHOOL OF PAOLO VERONESE.

425 The Finding of Moses—*fresco*

TIEPOLO.

426 Choristers Singing

SCARSELLINO DA FERRARA.

427 Christ Crowned with Thorns

JACOPO BASSANO.

428 Sheep-shearing

TINTORETTO.

429 A Votive Picture: a mother and four sons—*portraits*

MORETTO.

430 Christ and the Woman of Samaria

C. ALLORI.

431 Herodias

TITIAN.

432 St. John the Baptist

GAROFALO.

433 The Augustine Sibyl—*panel*

The Emperor, on one knee, listens to the Sibyl, who points to the Virgin and Child and an angel in the sky; three figures stand behind the Emperor; landscape background.

Exhibited at Burlington House, 1877

UNKNOWN.

434 A Monk in White, reading—*on blue ground*

MARCO VENUSTI.

435 The Holy Family

The Virgin is seated in the centre, with the Child lying asleep across her knees; on the left St. John, enjoining silence, peeps over her shoulder; on the right St. Joseph leans on the seat.

VENETIAN SCHOOL.

436 A Fragment

Citizens standing in a market-place.

MORONI.

437 St. Louis—*part of a large picture*

The saint in armour kneels at the feet of the Virgin.

Exhibited at Burlington House, 1875

UNKNOWN.

438 Judith

In a plumed hat, a sabre in her right hand; the head of Holofernes in her left.

A. BRONZINO.

439 Legend of St. Nicholas

On the left, the saint throws a golden apple through the window to the distressed family who are sleeping within.

LORENZO LOTTO.

440 The Virgin and Child, with a Bishop

MARCO BASAITI.

441 The Virgin, with the Dead Christ

VENETIAN SCHOOL.

442 The Conversion of St. Paul—*canvas*

St. Paul in armour lies prostrate in the foreground; a white horse rearing in the centre; on the left, a centurion on a bay horse.

30 *in.* by 36 *in.*

Exhibited at Burlington House, 1877

TITIAN.

443 Head of a Girl

From Lord Malmesbury's Collection

GIOVANNI BELLINI.

444 Head of a Monk

DOSSO DOSSI.

445 Portrait of a Man

Head of a man in black, with velvet hat and white plume.

GUIDO RENI.

446 Lucrezia

PARIS BORDONE.

447 La Bella di Tiziano

A woman dressing her hair; she holds a tress of hair in her right hand and an ointment jar in her left.

Similar to the Bella di Tiziano in the Louvre, except that the background is black and the dress crimson, instead of green.

A. BRONZINO.

448 PORTRAIT OF MARCHESE SALVIATI

Seated in a chair with rich intaglia work, dressed in purple robes; on the left, a landscape, with Villa Salviati, near Florence.

Exhibited at Burlington House, 1877

GIO. BELLINI.

449 PORTRAIT OF A NOBLEMAN—*panel*

Head of a man dressed in black; his sleeves are slashed with white; his hair stands out beneath a black cap.

13½ *in.* by 11 *in.*

Exhibited at Burlington House, 1875

GIORGIONE.

450 PORTRAIT OF A LAWYER

Seated on the right, dressed in black, with a table in front; his right hand, which grasps a purse, is resting on a book; on the left is a window.

VENETIAN SCHOOL.

451 CHRIST AND THE WOMAN OF SAMARIA

BONIFAZIO.

452 THE VIRGIN AND CHILD, WITH SS. JOSEPH AND JOHN

GIORGIONE.

453 THE VIRGIN AND CHILD, WITH ST. SEBASTIAN AND DONORS

TINTORETTO.

454 THE RAISING OF LAZARUS

SCHIDONE.

455 The Story of Proserpine

PARIS BORDONE.

456 St. Sebastian

St. Sebastian stands bound to a pillar; on the left the Virgin sits the Infant upright on her knee.

PAOLO VERONESE.

457 Phocas' Baptism

PAOLO VERONESE.

458 Phocas Dedicating the Pantheon

TINTORETTO.

459 The Finding of Moses

ANDREA SCHIAVONE.

460 Story of the Nymph Lara—*panel*

Who, for indiscreet babbling, was deprived by Jupiter of her tongue, and was conducted by Mercury to the infernal regions, who on the way fell in love with her.

Exhibited at Burlington House, 1877

TINTORETTO.

461 The Deposition from the Cross—*canvas—landscape background*

Two men on a ladder lift our Lord from the Cross; on the right two men spread a linen cloth to receive the body; on the left the Virgin swooning and the Maries.

Exhibited at Burlington House, 1877

FRANC. SALVIATI.

462 THE ENTOMBMENT

A dead Christ sustained by two child angels.

GENTILE BELLINI.

463 THE VIRGIN AND CHILD, AND TWO SAINTS

The Virgin in the centre seated under a tree; on the left St. Peter with the keys; on the right St. Catherine with palm branch; round the border are medallions. On silk.

TINTORETTO.

464 JUPITER NURSED BY THE MELIAN NYMPHS—*canvas*

In the centre two girls bend over the Infant; on the right one washes linen in a river; on the left another gazes at him.

14 *in.* by 34 *in.*

Exhibited at Burlington House, 1875

J. DA PONTORMO.

465 THE VIRGIN AND CHILD, AND ST. JOHN—*canvas*

The Virgin is seated on the right with both arms round the Infant; St. John stands at her knee holding up His cross.

MARCO MARZIALE.

466 THE SUPPER AT EMMAUS—*canvas*

Our Lord sits in the centre with two disciples opposite; on the left an innkeeper, in his apron, stands watching; a dog sits in the corner; on the left a man enters bearing a tray.

MARCO VENUSTI.

467 A PIETA—*panel*

The Virgin sits at the foot of the Cross with outstretched arms, and the dead Christ at her feet. The design is by Michael Angelo.

Exhibited at Burlington House, 1879

GIOV. BELLINI.

468 Scenes in the Life of St. Julian-Hospitallier

A landscape with architecture; scene the lake of Como and Monte Generoso; on the left a stag climbs the rocks.

Exhibited at Burlington House, 1875

VITTORE CARPACCIO.

469 The Garden of Souls—*canvas*

A green garden, with a palace in the background; on the right two figures in white meet themselves; the other selves carry a mirror and an urn; a peacock stands on a pedestal in the centre.

Exhibited at Burlington House, 1875

MARCO BASAITI.

470 Portrait of a Bishop—*panel*

Seated in episcopal robes and mitre; a crozier in his right hand; a book in his left. Life size.

Exhibited at Burlington House, 1877

PAOLO VERONESE.

471 Waiting for a Miracle—*probably a fragment of a large work*

On the right a man leans forward, pointing over the heads of the crowd; on the left a staircase.

TITIAN.

472 The Adoration of the Kings

PAOLO VERONESE.

473 The Magdalen

Reading, one arm supports her head; a vase stands above her; on the left a wooded landscape.

P. BORDONE.

474 Portrait of a Man, fair beard, black dress

PALMA VECCHIO.

475 The Adoration of the Shepherds

The Virgin is seated on the right, holding out the Infant to be adored; one shepherd kneels, the other stands behind him with his dog; St. Joseph sits beside her.

TINTORETTO.

476 The Resurrection

Our Lord ascending from an open tomb, bearing a banner in one hand, with the other He points upwards; three guards sleeping round the tomb; landscape, with lurid sunset.

DOSSO DOSSI.

477 A Scene from 'Orlando Furioso'—*panel*

On the left, a castle gateway; two men hold a horse in front of it; the rider in armour wrestles in the foreground with a naked giant; in the distance, sea and ships.

Exhibited at Burlington House, 1875

BONIFAZIO.

478 The Virgin and Child, with Saints—*canvas*

The Virgin, seated under a tree in the centre, holds out the Infant Jesus to be kissed by St. John; on the right, St. Catherine with her wheel, and another saint; on the left, St. Jerome with his lion, and another saint.

Exhibited at Burlington House, 1877

BONIFAZIO.

479 The Virgin and Child, with Saints—*canvas*

On the left, the Virgin seated, holds out the Infant to St. John; St. Catherine sits at her knees; on the right, St. Jerome is reading under a tree; beside him another saint; in the background, a landscape, with city, and two figures.

BONIFAZIO.

480 The Garden of Love

In the foreground, sit groups of lovers, with musicians; on the left, a pavilion, in which a feast is going on.

MORANDO.

481 The Astronomer

Portrait of a man behind a marble balustrade, supporting with his left hand an armillary sphere, the right hand resting on a book bound in scarlet; he wears a black cloak lined with squirrel fur: in the background a rock with two boughs, and a distant landscape; on the left a bird flying upward; on the balustrade an inscription.

TITIAN.

482 Narcissus

A youth leans over a richly-sculptured fountain in the midst of a wood.

TITIAN.

483 Lo Spasimo

Christ, bearing the Cross, is dragged along by two men; one seizes his hair.

TITIAN.

484 The Triumph of Love—*circular*

Love, with a bow in one hand, stands on the back of a lion in a landscape.

Exhibited at Burlington House, 1875

GIOVANNI BELLINI.

485 THE VIRGIN AND CHILD, AND DONORS

The Virgin seated in the centre holding the Infant to male donor on the left; on the right she rests her hand on female donor's head; landscape, with buildings beyond.

Exhibited at Burlington House, 1879

GIOVANNI BELLINI.

486 THE VIRGIN AND CHILD, AND SAINTS

The Virgin is seated in the centre, holding the Infant; to the right St. Mary Magdalene and St. John the Baptist; to the left St. Margaret and St. Peter.

From the Wynn Ellis Collection

Exhibited at Burlington House, 1879

FINIS.

London: Printed by WM. CLOWES & SONS, Limited, Stamford Street and Charing Cross.

FORTHCOMING SALES.

The Cellar of Wines of the late William Graham, Esq., and of the late William Oxley, Esq.

MESSRS. CHRISTIE, MANSON and WOODS respectfully give notice that they will SELL by AUCTION, at their GREAT ROOMS, 8 King Street, St. James's Square, on MONDAY, April 12, at one o'clock precisely, by Order of the Executors,

The Small Cellar of Choice Wines of William Graham, Esq., deceased, late of Grosvenor Place, comprising about 250 dozens, including fine Amontillado, Montilla, Golden and Brown Sherry; 70 dozens of Old Port, the whole laid down previous to 1866; Claret, Chateau Lafite, Leoville, Rauzan, &c., of 1848, 1854, 1857, 1858, 1862, 1864, and 1865; Champagne of 1868, 1870, and 1874, Pommery and Greno, Perrier Jouet, Moet, Ruinart, and Freminet; Burgundy, &c.

Also about 90 Dozens of Old Wines, comprising Golden Sherry, bottled in 1855, 1856, and 1869; Port of the vintages of 1834, 1840, and 1847; Claret, Chateau Latour of 1851; Madeira; and Lisbon; sold by Order of the Executors of William Oxley, Esq., deceased, late of Underscar, Keswick, and of Liverpool.

Samples may be had, on paying for the same, one week preceding the sale, and Catalogues at Messrs. Christie, Manson and Woods' Offices, 8 King Street, St. James's Square.

The Works of the late David Cox, Jun., A.R.W.S.

MESSRS. CHRISTIE, MANSON and WOODS respectfully give notice that they will SELL by AUCTION, at their GREAT ROOMS, 8 King Street, St. James's Square, on WEDNESDAY, April 14, and following days, at one o'clock precisely, by order of the Executrix,

The REMAINING WORKS of David Cox, Jun., late Associate of the Royal Water-colour Society, comprising several hundred beautifully finished Drawings and Sketches from nature, chiefly views in England and Wales—many of which have been exhibited.

The Collection of Modern Pictures and Drawings of the late George Trist, Esq.

MESSRS. CHRISTIE, MANSON and WOODS respectfully give notice that they will SELL by AUCTION, at their GREAT ROOMS, 8 King Street, St. James's Square, on SATURDAY, May 1, at one o'clock precisely, by Order of the Executors,

The Valuable Collection of MODERN PICTURES and WATER-COLOUR DRAWINGS, of George Trist, Esq., deceased, late of Eliot Lodge, Sydenham Hill, and Old Broad Street, E.C., comprising Drawings by

C. Branwhite	M. Gillies	C. Montalba	R. Thornewaite
W. Callow	E. A. Goodall	P. Naftel	F. W. Topham
G. Cattermole	A. Goodwin	S. Prout	J. Varley
D. Cox	W. H. Hale	J. B. Pyne	J. D. Watson
C. Davidson	J. Holland	T. M. Richardson	H. C. Whaite
A. D. Fripp	A. W. Hunt	T. L. Rowbotham	J. W. Whittaker
H. Gastineau	E. K. Johnson	F. Tayler	H. B. Willis

and Pictures by

W. H. Bartlett	G. Cole	B. W. Leader, A.R.A.	A. Montague
M. Brooks	C. N. Hemy	G. D. Leslie, R.A.	J. B. Pyne
J. M. Carrick	J. J. Hill	J. Linnell, Sen.	W. D. Sadler
R. M. Chevalier	A. Hughes	G. Mason, A.R.A.	J. Tissot

and a few Pictures by the Old Masters.

The
Collections of Works of Art, of the Rt. Hon. A. J. B. Beresford-Hope, M.P., and the chief Portion of the Collection of Jewels made by the late Henry Philip Hope, Esq.

MESSRS. CHRISTIE, MANSON and WOODS respectfully give notice that they will SELL by AUCTION, at their GREAT ROOMS, 8 King Street, St. James's Square, on THURSDAY, May 13, and following days, at one o'clock precisely,

The Choice Collections of WORKS OF ART, of the Rt. Hon. A. J. B. Beresford-Hope, M.P., comprising a cabinet of Pictures, chiefly of the Early Italian and Flemish Schools, choice examples of Mediæval and Renaissance Art, Marbles, Bronzes, Carvings in Ivory and Wood, Mosaics, Limoges Enamels, Majolica and Palissy Ware, Fine Oriental, Sèvres, Dresden, and other Porcelain, Italian and French Decorative Furniture, &c., &c., comprising also the greater portion of the celebrated Collection of Jewels and Precious Stones, formed by the late Henry Philip Hope, Esq., including Le Saphir Merveilleux, formerly the property of Egalité, Duke of Orleans. The King of Kandy's Catseye, the Mexican Sun Opal, and other Historic Gems, for some years past exhibited at the South Kensington Museum.